HANDEL & HAYDN AT SYMPHONY HALL

THOMAS DUNN
ARTISTIC DIRECTOR

169TH SEASON

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HANDEL & HAYDN AT SYMPHONY HALL

Thomas Dunn
Artistic Director

169th Season, 1983–1984
Wednesday, January 11, 1984 at 8 PM
Friday, January 13, 1984 at 8 PM

Thomas Dunn, conducting
Jeanne Ommerlé, soprano

MOZART Ballet Music from *Idomeneo,* K. 367

Chaconne
Larghetto
Chaconne
Pas-seul

MOZART Concert Aria, 'Alcandro, lo confesso', K. 294

BARTÓK Divertimento

Allegro non troppo
Molto Adagio
Allegro assai

Intermission

HANDEL Cantata, 'Delirio Amoroso'

Introduzione
Recitative and Aria da capo
Recitative and Aria da capo
Recitative and Aria da capo
Recitative
Entrée
Minuet

Elinor Preble, flute
Peggy Pearson, oboe
Gerald Tarack, violin
Bruce Coppock, violoncello
Gary Wedow, harpsichord

Program Notes
by Joseph Dyer

The music Mozart wrote for the ballet at the conclusion of *Idomeneo* is his most ambitious music for the dance. Usually the ballet was a relatively perfunctory part of an opera, but in this instance both the context and the purpose of the opera required a special effort from the composer. Mozart had long desired a commission from the Electoral Court of Bavaria, which supported the most celebrated musical establishment in Europe. He carefully cultivated the Elector's favor by writing music both for his wife *and* for his mistress. On Mozart's first visit to the court, while it was still at Mannheim, he won the approbation of Christian Cannabich, the electoral Kapellmeister, and other members of the famous orchestra. (He also fell in love with Aloysia Weber, but more of that below.) Within a few years Mozart's expectations were realized: he was to write an opera for the Munich carnival season of 1781.

The libretto was an adaptation of a French libretto which had already been set by André Campra. Mozart worked on some of the music at Salzburg, then abandoned that noisome place for Munich and direct collaboration with the performers whose tastes had to be considered in writing the arias. In *Idomeneo* Mozart took advantage of the virtuoso orchestra at his disposal and conceived a score rich in harmonic and coloristic effects. Leopold Mozart reminded his son that he wrote difficult music, and that he had best keep the instrumentalists in a good mood, if he wanted them to play his ballet at the end of a taxing three-hour opera.

Because *Idomeneo* was an opera seria, old fashioned French dances in the style of Gluck were suitable. In the opening Chaconne, Mozart paid a compliment to his older colleague by quoting from Gluck's *Iphigénie en Aulide* and using this theme as a rondeau refrain. The orchestration in this and the other dances parallels the choreography, but full orchestra does not automatically mean full ballet company. This evening's H & H performance does not use all the music Mozart ever wrote for the *Idomeneo* ballet, but it does reconstruct his probable intentions after many revisions. The suite ends with the "Pas-seul de Mr. Le Grand," a suitably stormy and dramatic conclusion to *Idomeneo*.

The provision of individual arias for either concert performance or insertion in a revived opera was an honored custom in the eighteenth century, but when Mozart wrote "Alcandro, lo confesso" he had an ulterior motive in mind. On a visit to Mannheim in 1778, he not only familiarized himself with the Elector's orchestra before its transfer to Munich but also fell in love with a local girl, Aloysia Weber. She was not quite seventeen and he was twenty two. Aloysia must have been an accomplished singer even at that age, and Wolfgang acted as her accompanist and coach. She recognized what could be learned from the young Salzburg genius, but Mozart's ardent infatuation did not strike a responsive chord in her breast. They remained the best of friends, for he continued to value her as an exemplary interpreter of his works. (Mozart eventually married her sister, Constanze.) A contemporary description praised the "range, control and power of her voice; . . . in the art of delivery she is a singer of the first rank." Should there be any doubts, one need only peruse the incredibly challenging music Mozart wrote for her.

Mozart had heard the Mannheim tenor, Anton Raaff, sing Johann Christian Bach's setting of "Alcandro, lo confesso" at the Concert Spirituel in Paris. He decided to set the same text to flatter Raaff and to indulge in a little friendly competition with J. C. Bach. Mozart supposedly realized that the range was too high for the elderly Raaff and decided to convert the aria to Aloysia's use. Maybe so, but at this point the reader may wish to scan the text of the aria and ponder whether or not these were the very sentiments

Wolfgang hoped to hear from Aloysia's own lips!

The recitative and aria interpret Metastasio's text, offering ample scope for vocal display and for the collaboration of the expert Mannheim wind players. The recitative is an *accompagnato,* as befits the high drama of the moment, while the aria is a da capo with altered reprise. Unique among Mozart's works, the aria has two authentic ornamentations, one for the first part of the aria and the other for the reprise. Mozart composed five or six other arias for Aloysia, including the role of Mme Herz in *Der Schauspieldirektor,* but this particular aria, the fruit of a youthful passion, immortalized a poignant experience which Mozart never forgot.

The Baroque urge to the dramatic found expression not only in operas and oratorios, but also in shorter dramatic *scenas* more extensive than the concert aria discussed above. When Handel travelled in Italy in 1706, he had been prepared for dramatic composition by his experiences in Hamburg. Could he have been prepared, however, for the Renaissance delicacy of Florence, the Baroque glories of Rome or the sensuous imagery of the poetry he was asked to set to music? These several stimuli must have amounted to a heady and unforgettable experience for the young Northerner. Most of his time was spent in Rome where, as a favorite of the Ruspoli family and of Cardinals Colonna, Panfili and Ottoboni, he had many opportunities to perform and to provide pieces of church, theatrical and vocal chamber music of his own composition.

The Cantata "Delirio Amoroso" descends from the pastorals which began their reign of popularity toward the end of the sixteenth century. In the pastoral world of blithe shepherds and shepherdesses death was the ultimate obscenity. Though derived from the pastoral tradition, "Delirio Amoroso," like Monteverdi's *Orfeo,* admits that cruel realtiy and adds to it the pain of rejection in the face of self-sacrifice. An unknown poet cast the episode of Clori's attempted rescue of Tirsi in the conventional series of recitatives and arias, assuring that the greatest number of different emotions could be expressed. With this material at his disposal the young Saxon visitor exploited the full emotional range of the situation, just as he stretched the abilities of the performing vocalist. The cantata presents all kinds of technical challenges to the singer: sustained cantabile, rapid passage work, extensive range and intricate articulation at a rapid tempo. Similar demands are placed on the obbligato instruments. Mere virtuosity is never Handel's sole aim, however. He draws from this mini-opera all of the brooding imagery, despair, exaltation and horror it contains.

Béla Bartók (1881-1945) wrote the *Divertimento* for Paul Sacher, conductor of the Basel Chamber Orchestra and incomparable friend of contemporary music. Bartók was not present for the premiere on June 11, 1940, having already fled to America before the "regime of bandits and murderers" he despised. Given the composer's anxious state of mind, it is all the more remarkable that the *Divertimento* presents itself as one of the most spontaneously cheerful works Bartók ever wrote. By the time of its composition he had thoroughly absorbed the fruits of his folk song research and here combines his personal idiom with the concertino-tutti contrasts of the concerto grosso. Polyphonic devices play an important role in all three movements, while there are many brief canonic passages in the first and last movements. The development of the final movement contains a fugato which is immediately repeated with the subject turned upside down. Reiterated rhythmic patterns are much in evidence, especially in the whirlwind finale. The *Divertimento* is one of Bartók's most melodious and accessible works, rich in sonorous effects and textural interest.

ALCANDRO, LO CONFESSO

This recitative and aria is sung by King Clistene in the third act of Metastasio's drama L'Olympiade. *He has just condemned a man to death, and he tells his confidant Alcandro that he is seized with a strange foreboding. Unknown to the king, the condemned is his own long lost son.*

Alcandro, lo confesso, stupisco di me stesso. Il volto, il ciglio,
Alcandro, I confess I don't understand it. His face, his glance,

la voce di costui nel cor mi desta un palpito improvviso,
his voice cause an unexpected tremor in my heart

che lo risente in ogni fibra il sangue. Fra tutti i miei pensieri
that spreads through every nerve. I search my thoughts in vain

la cagion ne ricerco, e non la trovo. Che sarà, giusti dei, questo ch'io provo?
for the reason. Righteous gods, what is going to happen to me?

Non so donde viene	I know not
quel tenero affetto,	why tenderness
quel moto, che ignoto	grows in my heart
mi nasce nel petto;	from what unknown emotion,
quel gel, che le vene	nor why a chill
scorrendo mi va.	runs through my veins.
Nel seno a destarmi	Such sharp contrasts
sì fieri contrasti	in my breast
non parmi che basti	cannot be caused
la sola pietà.	by pity alone.

DELIRIO AMOROSO

Torn by grief, Clori descends to Hades in an attempt to rescue her beloved Tirsi. Even in death as in life, Tirsi, spurns her affection. Her volatile emotions are portrayed in the recitatives and arias of this operati scena by an unknown poet.

Introduzione

1.

Dal quel giorno fatale, che tolse morte il crudo Tirsi a Clori,
Ever since that fateful day when death bore cruel Tirsi away from Clori,
ella per duolo immenso, sciolto il crin, torvo il guardo, incerto il piede,
she, deep in grief, with hair dishevelled, grim and faltering,
par, ch'abbia in sè, due voluntà, due cori;
seemed torn in two;
e del chiaro intelletto, per gran fiamma d'amor, turbato il raggio,
the mighty flame of love challenges plain reason;
ora s'adorna, ora del crin negletto fa dispettoso oltraggio;
at times clothed with fashion, at times shabby, she scornfully offers offense to all;
e varia nel pensier, ma sempre bella, agitata così, seco favella.
but beautiful still, thus she muses with troubled thoughts:

Un pensiero voli in ciel,	Let my anxious thoughts heavenwards fly,
se in cielo è quella alma bella	if there that fair soul dwells
che la pace m'involò,	who stole my peace away.
Se in averno è condannato,	But if my beloved suffers in the nether world
per avermi disprezzato,	for having scorned me,
io dal regno delle pene	then from that kingdom of torments
il mio bene rapirò.	I shall abduct him.

2.

Ma fermati pensier; pur troppo è vero che fra l'ombre daverno
Enough of these thoughts! indeed, he is consigned to Hell
è condonnata per giusta pena, e per crudel mio fato.
and suffers just punishment, but for me it is a cruel reward.
Si, si rapida io scendo a rapir il mio bene dell'arso Dite alle infocate arene.
Yes, swiftly I will descend to the fiery sands and pluck my beloved from that flaming Hell.
Ma che veggio? rimira il mio sembiante dispettosa poi fugge un'ombra errante.
But what do I see? a wandering ghost who flees in disgust when he sees my face.
Tirsi, oh tirsi, ah, crudele!
Tirsi, O Tirsi, ah, heartless one!

Per te lasciai la luce,	For you I forsook the light
ed or che mi conduce	and with Love as my guide,
amor per rivederti,	sought you again;
tu vuoi partir da me.	now you would leave me.
Deh! ferma i passi incerti;	Ah, stop those wavering steps;
deh! ferma o pur se vuoi fuggir,	Stop! but if you still would flee,
dimmi perchè.	tell me why!

3.

Non ti bastava, ingrato, d'aver mi in vita lacerato il core?
Ungrateful! was it not enough that you wounded me so often?
Dopo l'ultimo fato, siegui ad esser per me furia d'amore;
After your death, Love's madness made me follow you;
anzi ti prendi a scherno, ch'io venga teco ad abitar l'inferno.
yet now you scorn me, your willing companion in Hell.
Ma pietà per rigore ti renderò. Su, vieni al dolce oblio di Lete;
But still I shall repay your cruelty with compassion. Come to Lethe's sweet oblivion
indi daranno pace gli Elisei, al già sofferto affanno.
and thence to the peace Elysium offers the suffering.

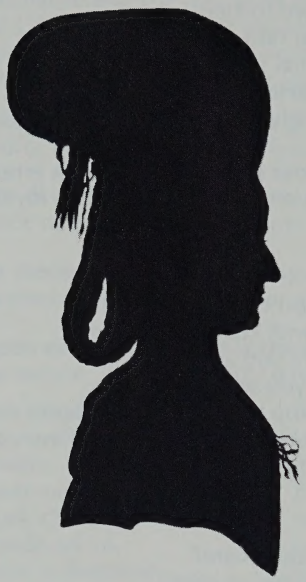
Lascia omai le brune vele,	Abandon forever the dusky sails,
negro pin di Flegetonte.	the black pine of fiery Phlegethon.
Io farò che un zeffiretto,	For you, my love,
per diletto,	will I summon a zephyr
spiri intorno a te fedele	to caress you in its breezes
e che mova i bianchi lini,	and billow the glistening shrouds
pellegrini, in Acheronte.	of pilgrims upon the Acheron.

Entrée
Minuet

In queste amene piaggie serene,	On these shores, serene and lovely,
da sè ridente nasce ogni fior.	blossoms delight in smiling birth.
Tra suoni e canti, sempre clemente,	Midst music and song, lovers imbibe
spiran gli amanti aura d'amor.	the perfumed breezes of love.

Sì disse Clori, e se d'un sole estinto più non vidde il bel lume,
Thus spake Clori, and though she now beholds only the fair lamp of a dead sun,
lo viddi almen per fantasia dipinto.
I see it still painted in my fantasy.

FINIS



Silhouette portrait of Aloysia Weber from an eighteenth-century manuscript book of actors and musicians associated with Mannheim and Munich.

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Thomas Dunn
Artistic Director

Thomas Dunn is a musician dedicated to seeking out the inner meaning of a work and communicating it in persuasive, exciting, and even passionate terms. This sometimes requires an explorer's daring. At a time when major symphony orchestra attack a Bach Suite with all available personnel, he presents the music of Bach and Handel with what older critics call "reduced forces." No reduction is involved of course, merely a return to both the numbers and proportion of singers and instrumentalists intended by the composer — still a controversy or not, Mr. Dunn has persisted in offering to a grateful public performances authentic and vital in their communicative power.

His Bach series of 1961-62 at Carnegie Hall with the Festival Chorus and Orchestra of New York firmly established his reputation, drawing forth a combination of critical respect and audience enthusiasm. Performances of the B-minor Mass, the Christmas Oratorio and the St. John Passion during that season set a standard in revealing the clarity and drama of Bach's music.

With the Festival Orchestra Mr. Dunn inaugurated a series of memorable concerts of instrumental music. Whether dedicated to the works of a single composer or artfully combining compatible scores old and new, his concerts bore the stamp of the conductor's clever sense of programming.

After being named Artistic Director of the Handel & Haydn Society in 1967, Thomas Dunn repeated many of his successful programs in Boston. He created a new image for a venerable Boston institution by introducing dance, theatrical works and orchestral music to the Society's programs. The traditional choral repertoire was also renewed, starting with *Messiah* and extending now to most of the large masterpieces for chorus, soloists and orchestra. Under his guidance the Handel & Haydn Society has become a fully professional vocal and instrumental ensemble of growing national reputation.

Jeanne Ommerlé
Soprano

Coloratura soprano Jeanne Ommerlé has a large Boston following because of her regular engagements with the Handel & Haydn Society and with the Opera Company of Boston. For H & H audiences she has sung *Messiah,* Handel's *Ode for St. Cecilia's Day,* Haydn's *Nelson* Mass and concert arias by Mozart and Haydn. She made a memorable debut with the Opera Company as Sophie in *Der Rosenkavalier* and returned to sing Norina in *Don Pasquale.* Seiji Ozawa engaged her to sing the Fauré Requiem with the Boston Symphony.

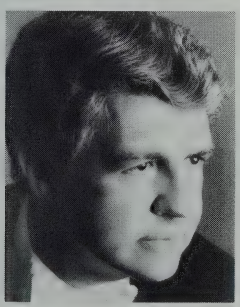
Her reputation is well established in other parts of the country. She has appeared with the Lake George Opera in *Tales of Hoffman,* as Monica in the Glimmerglass production of *The Medium,* as Lucy in *The Telephone* (a role which she has recorded), as Marie in *The Daughter of the Regiment,* Marzelline in *Fidelio* and Adele in *Die Fledermaus.* These and twenty other roles have taken her to operatic stages in New York, Virginia, Kentucky, Ohio and Nebraska. She has also performed with the New York Philharmonic, the Louisville Orchestra and the Lenox Arts Festival. Besides the standard repertoire her interests extend to modern music which she has sung with the Group for Contemporary Music and the American Composer's Alliance. On a more intimate scale Ms. Ommerlé will be heard this month on the Charles River Concert Services, accompanied by pianist Gary Wedow.

Charles Bressler
Tenor

Charles Bressler has appeared in opera, oratorio, recital, with orchestra and chamber groups in the United States, Canada, Latin America and the Far East. He is noted for the unusual scope of his repertoire: Monteverdi to Stravinsky and beyond. He has sung all the major oratorios of Handel, the cantatas, Passions and oratorios of Bach, the Masses and oratorios of Haydn, as well as the tenor solos in the choral music of Berlioz and Britten.

His many engagements have included Beethoven's Missa Solemnis with the Orchestre de Paris, Handel's *Acis and Galatea* with the Stockholm Radio Orchestra, Bach's St. John Passion with the New York Philharmonic and Leonard Bernstein. On the operatic stage he has appeared in Monteverdi's *Orfeo,* Donizetti's *Don Pasquale* and Henze's *The Bassarids.* He portrayed Daniel in the New York Pro Musica's acclaimed presentations of the liturgical drama *The Play of Daniel.* He is in demand at music festivals in this country and abroad, having performed at Dubrovnik, Prague, Lucerne, Strasbourg, Helsinki and Montreux.

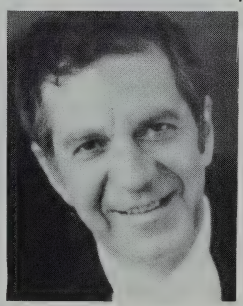
Mr. Bressler has appeared many times with Thomas Dunn and the Handel & Haydn Society. He has been an outstanding Evangelist in the Bach Passions, Uriel in *The Creation,* Lukas in *The Seasons,* and last year sang in the Handel & Haydn concert version of Rameau's *Les Indes galantes.*



Claude Frank
Pianist

This season marks Claude Frank's twenty-fifth anniversary as a performing artist. He will appear in more than sixty recitals, orchestral and chamber music programs in North and South America, Europe and Israel, in addition to numerous master classes. His orchestral calendar includes engagements in Cincinnati, San Francisco, New York, London, Munich and Jerusalem.

Claude Frank has appeared repeatedly with the great orchestras of the world: the Berlin Philharmonic, the New York Philharmonic, the Chicago Symphony, the Boston Symphony, the Royal Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the National Arts Centre Orchestra (Ottawa), the Minnesota Orchestra, the Pittsburgh Symphony, the Detroit Symphony, the Concertgebouw Orchestra of Amsterdam, the Jerusalem Orchestra and the orchestras of New Orleans, Toronto, Zurich, Brussels, Hamburg and Frankfurt. Among the conductors with whom he has collaborated can be numbered Barbirolli, Bernstein, Clev, Comissiona, Guilini, Jochum, Kubelik, Leinsdorf, Mehta, Measter, Steinberg and Szell. He has participated in chamber music performances with the Guarneri Quartet, the Juilliard Quartet, the Emerson Quartet, the American Quartet, Alexander Schneider's chamber ensembles and with his wife, Lilian Kallir, in four-hand and two-piano recitals.

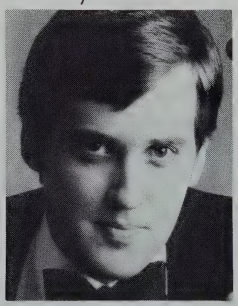


Ronald Thomas
Cellist

Since winning the Young Concert Artists International Auditions in 1974 at the age of nineteen, Ronald Thomas has concertized extensively from coast to coast. He has appeared with over seventeen orchestras, including such notable ensembles as the Philadelphia Orchestra, the Los Angeles Symphony, and the symphony orchestras of St. Louis, Baltimore, Seattle, and Hartford. Last season he played with orchestras in Washington, D.C., Raleigh, Fort Lauderdale and Springfield, Illinois.

As a chamber musician, Mr. Thomas has performed three times with the Chamber Music Society of Lincoln Center and at the Metropolitan Museum of Art in New York City. He has toured as a member of the Aeolian Chamber Players and with the Delos String Quartet. He also presented a series of concerts in Italy at the invitation of the Spoleto Festival.

Ronald Thomas is often engaged on university campuses for recitals, workshops and master classes. In this role of performer-teacher he has visited the University of California at Los Angeles, Arizona State University, Iowa State University and Lehigh University. A native of Kennebunk, Maine, Mr. Thomas studied cello with Lorne Munroe and David Soyer.



Orchestra

FLUTE
Elinor Preble
Randolph Bowman
Christopher Krueger

OBOE
Peggy Pearson
Barbara Knapp

CLARINET
Thomas Hill
Ian Greitzer

BASSOON
Ronald Haroutunian
Judith Bedford

HORN
Pamela Paikin
Sylvia Alimena

TRUMPET
John Schnell
Randell Croley

TIMPANI
Braham Dembar

KEYBOARDS
Gary Wedow

VIOLIN
Gerald Tarack, concertmaster
Stacey Alden
Mark Beaulieu
Craig Burket
Lisa Crockett
Martha Edwards
Valeria Kuchment
Sharan Leventhal
Danielle Maddon
Robert Riggs
Michael Rosenbloom
Joseph Scheer
Wilma Smith
Karen Van Sant

VIOLA
Endel Kalam
Scott Woolweaver
Paul Cortese
Emily Bruell

VIOLONCELLO
Bruce Coppock
Ronald Thomas
Karen Kaderavek
Ronald Lowry
Donald Anderson

CONTRABASS
Timothy Pitts
Robert Caplin
John Stovall

HANDEL & HAYDN AT SYMPHONY HALL

Thomas Dunn
Artistic Director

169th Season, 1983–1984

Friday, January 27, 1984 at 8 PM
Sunday, January 29, 1984 at 8 PM

Thomas Dunn, conducting
Charles Bressler, tenor

MOZART Symphony 39 in E flat, K. 543

Adagio-Allegro
Andante con moto
Menuetto
Finale (Allegro)

MOZART Symphony 40 in G minor, K. 550

Molto Allegro
Andante
Menuetto
Allegro assai

Intermission

MOZART Symphony 41 in C, K. 551 'Jupiter'

Allegro vivace
Andante Cantabile
Menuetto
Molto Allegro

BRITTEN Serenade for Tenor, Horn and Strings

Prologue
Pastoral (Cotton)
Nocturne (Tennyson)
Elegy (Blake)
Dirge (Anonymous, 15th century)
Hymn (Ben Jonson)
Sonnet (Keats)
Epilogue

David Hoose, French horn

Program Notes
by Joseph Dyer

The Last Three Symphonies . . . Certainly no composer barely beyond the age of thirty would think in these terms, but the group of works which Mozart composed in the summer of 1788 were to be just that final. He never subsequently extended in a symphonic format the technical and expressive features which place these three masterpieces at the apex of the Classic symphony. The summer of 1788 was not the easiest of times for the composer. His six-month-old daughter died at the end of June. The fickle Viennese audiences were no longer clamoring to hear his fabled virtuosity at the keyboard as they had done a few years before. The subscription list for his new string quintets failed to attract purchasers, (hardly a surprise since he was offering works with an unusual scoring in manuscript copies, not the desired printed ones). Mozart's business sense apparently failed him again when he scheduled a series of summer concerts at Johann Trattner's casino, a combined hall, restaurant, coffee house and club, on the Graben in Vienna. The tickets had been printed, but it is believed that the concerts never took place: Mozart's supporters were away at their summer palaces. The "last three symphonies" were allegedly written with this concert series in mind. The Viennese music historian Otto Biba has recently suggested that our information about concerts in Vienna is so haphazard that the concerts could have taken place without leaving any record whatsoever.

Forming a persistent counterpoint to these events are letters from Mozart to Michael Puchberg, a well-to-do brother Mason, pleading for large and small sums of money. The tone is so melodramatic that the letters would be comical, were they not so tragic for Mozart's composure. Simply stated, the greatest prodigy of his age was a spendaholic, who squandered huge sums of money on luxurious living and (probably) gambling. His wife Constanze used to be blamed for Mozart's financial difficulties, but recent sleuthing into Wolfgang's income and expenditures points the finger of guilt squarely at him. At the peak of his earning power he made approximately ten thousand gulden per annum. Comparisons with other professions are difficult, but this figure equals five times the salary of the director of Vienna's enormous city hospital. University professors earned about three hundred gulden a year! Even in 1791, when his fortunes were supposed to be at a particularly low ebb, Mozart took in ten times a professor's income.

If these figures gently suggest that Viennese society did not shamefully ignore Mozart, they also undermine the icon of the misunderstood genius, an image refurbished by Wolfgang Hildesheimer in his new biography of the composer. Less than a year before that unhappy summer of 1788, Mozart had witnessed the triumphant reception of *Don Giovanni* in Prague. Joseph II named him Imperial and Royal Chamber Composer, virtually a sinecure post but the recognition and the salary (800 gulden) did not harm Mozart's prestige. *Don Giovanni* was performed fifteen times in Vienna, only to be replaced in popular favor by *Le Nozze di Figaro* and later by the fabulously successful *Zauberflöte*. Mozart was one of the most published composers of his time: 144 items, some of which included several sonatas, quartets or shorter pieces in sets. On the list of the famous Viennese publisher Artaria he held third place in number of publications behind Pleyel and Haydn. Few symphonies appeared in print during his lifetime, probably because they were just too difficult by contemporary standards.

At the very moment Mozart was writing the symphonies on this evening's program an enthusiastic appreciation of his music was published in the influential *Journal der Luxus und der Moden*. He did not always enjoy such adulation in Vienna, it is true, but the late 1780s were for

him a period of transition and realignment of his goals. The "three last symphonies" are prime documents of Mozart's new perception of his role in the musical life of his time. Beethoven underwent a similar adjustment. Mozart had been unable to sustain the public's interest over the years in concerts which starred himself as virtuoso pianist. Travelling performers remained welcomed novelties, but a resident virtuoso began to pall. Mozart did not appear in public in Vienna after 1788, except at a concert in 1791 at which he played the B-flat Concerto, K. 595, for the first time. *Figaro, Così fan tutte, Die Zauberflöte,* the concerto and quintet for clarinet, the quartets for the king of Prussia, the unfinished Requiem, and the symphonies in E flat, g minor and C ('Jupiter') were the jewels of these years. The seeds sown in them would have borne fruit, if not in Vienna, then in London or some other world capital, had Mozart survived longer.

Mozart spread the composition of the three symphonies over the summer. They were finished on June 26 (E flat), July 25 (g minor) and August 10 (C). Only the first included clarinets originally, but Mozart later rearranged the oboe parts of the g minor symphony for clarinets and oboes. The g minor does not call for trumpets or timpani. This group of symphonies represents a final stage in the liberation of the symphony from its ancestor, the Italian opera overture (sinfonia). In them the symphony stands forth as an integral art work, not as a candidate for dismemberment to furnish individual movements to be inserted ad libitum in a concert of miscellaneous vocal and instrumental works. Haydn, Mozart and a host of less significant figures had pushed the symphony along this path, and Haydn's "Paris" Symphonies of 1785-86 set the stage for Mozart's own *opera ultima* in the symphonic repertoire.

The Symphonies in E flat, g minor and C major encompassed the eighteenth-century symphonic tradition, whose chief exponents were Haydn and Mozart himself, but they also spoke to the future. Looking to the past, Mozart makes a deferential nod to Haydn in the first symphony of the "trilogy," though no one could mistake his own comely musical language. The giant of Esterháza can be recognized in the slow introduction, the folklike first theme of the Allegro, the bustling energy of the Menuetto and the sprightly finale. The g-minor Symphony was an extraordinary, indeed unique work in its own day. Merely the choice of a minor key implied a special mood. Did it in this case imply as well a purging of personal depression by the composer? The Romantics thought so, for they projected on this symphony a "fatalistic pessimism" and saw in it a manifesto of the artist's personal confession in his art. Almost immediately after its completion, however, Mozart began the powerful, confident and optimistic "Jupiter" Symphony. (The nickname is not Mozart's; it may have been coined by Johann Peter Salomon, the London impresario who sponsored Haydn's visits to England.) Even the gods have emotions, and there is both humor and tenderness in the world of the "Jupiter." The most celebrated movement is its Molto allegro finale. Within a galant framework Mozart plays with the conventional procedures of counterpoint, resolving the stylistic dichotomy with consummate ease, more fluently than Beethoven in whose music the scars of the struggle are frequently evident.

Benjamin Britten (1913-1976) wrote the *Serenade* for Tenor, Horn and Strings, Op. 31, for two friends: his longtime associate, the tenor Peter Pears, and the legendary hornist, Dennis Brain. It was one of the first works he wrote after returning to England after a three-year stay in America. The *Serenade* of 1943 served then as yet another proof of Britten's incredible gifts. His celebrity had been already established by a number of works still well known and often played: the *Simple Symphony,* the Variations on a Theme of Frank Bridge, the Violin Concerto, *Les Illuminations*

(also for Pears), and *A Ceremony of Carols*.

For the *Serenade*, Britten selected a group of six short poems about the night. The choice is rather daring because the diction of the poems varies so widely for a single composition: from an anonymous dirge to the verse of Tennyson. Yet Britten maintains what one of his biographers calls a "unity of atmosphere" in this long nocturnal meditation on the diverse countenances of the night. The Prologue for solo horn in more or less free rhythm is an inspired stroke to introduce the dream world we are about to enter. The dreamlike mood is prolonged during the Pastoral until the image of the "little flock" prompts a whimsical aside. Tennyson's Nocturne evokes the romantic deserted castle in a chivalric musical setting.

The power of Britten's music matches the potent vision of Blake's Elegy: a lovely rose eaten away by a worm. It is a solo for horn interrupted by a tenor recitative. The relentless Dirge is a bizarre death march and a splendid example of Britten's compositional virtuosity. The tenor repeats nine times a phrase which outlines a g-minor triad, while the orchestra plays a fugue based on a gruesome figure. Ben Johnson's Hymn is a nocturnal scherzo, a fairylike evocation of Diana. The mystic Sonnet, set for divided strings, dispels all the disquietude of the night, and the off-stage horn, repeating the opening invocation, deftly frames the world of the *Serenade*.

SERENADE

Prologue

Pastoral (Cotton)

The day's grown old; the fainting sun
Has but a little way to run,
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.

The shadows now so long do grow,
That brambles like tall cedars show;
Mole hills seem mountains, and the ant
Appears a monstrous elephant.

A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme.

And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the West,
Shall lead the world the way to rest.

Nocturne (Tennyson)

The splendour falls on castle walls
And snowy summits old in story:
The long night shakes across the lakes,
And the wild cataract leaps in glory:

Blow, bugle, blow, set the wild echoes flying,
Bugle, blow; answer, echoes, answer, dying.

O hark, O hear, how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!

Blow, let us hear the purple glens replying:
Bugle, blow; answer, echoes, answer, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul
And grow for ever and for ever.

Blow, bugle, blow, set the wild echoes flying;
And answer, echoes, answer, dying.

Elegy (Blake)

O Rose, thou art sick;
The invisible worm
That flies in the night,
In the howling storm,
Has found out thy bed of crimson joy;
And his dark, secret love
Does thy life destroy.

Dirge (Anon. 15th cent.)
This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.

When thou from hence away art past,
Every nighte and alle,
To Whinnymuir thou com'st at last;
And Christe receive thy saule.

If ever thou gav'st hos'n and shoen,
Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.

If hos'n and shoen thou ne'er gav'st nane,
Every nighte and alle,
The whinnes sall prick thee to the bare bane;
And Christe receive thy saule.

From Whinnymuir when thou may'st pass,
Every nighte and alle,
To Brig o'Dread thou com'st at last;
And Christe receive thy saule.

From Brig o'Dred when thou may'st pass,
Every nighte and alle,
To Purgatory fire thou com'st at last:
And Christe receive thy saule.

If ever thou gav'st meat or drink,
Every nighte and alle,
The fire sall never make thee shrink;
And Christe receive thy saule.

If meat or drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.

Hymn (Ben Johnson)
Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made,
Heav'n to clear when day did close:
Bless us when with wished sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

Sonnet (Keats)
O soft embalmer of the still midnight,
Shutting with careful fingers and benign
Our gloom-pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine:
O soothest Sleep: if so it please thee, close
In midst of this thine hymn my willing eyes,
Or wait the "Amen" ere thy poppy throws
Around my bed its lulling charities.
Then save me, or the passèd day will shine
Upon my pillow, breeding many woes,
Save from curious Conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oilèd wards,
And seal the hushèd Casket of my Soul.

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MOZART Symphony 1 in E flat, K. 16

Molto allegro
Andante
Presto

SHOSTAKOVICH Cello Concerto 1, Op. 107

Allegretto
Moderato
Cadenza
Allegro con moto
Pamela Paikin, solo horn

Intermission

MOZART Piano Concerto 27 in B flat, K. 595

Allegro
Larghetto
Allegro

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Program Notes
by Joseph Dyer

This final concert of the Mozart Festival brings together Mozart's first symphony and his last piano concerto with the music of Shostakovich, an admirer of Mozart, who felt that "every form of innovation rests on the foundation of the best traditions." Mozart would have agreed with this sentiment, for he embraced the traditions of the past and extended them with consummate refinement. In his earliest symphonies the boy composer grappled with the *sinfonia,* newly emancipated from the opera house, and in the last piano concerti the mature artist explored a genre which he had himself transformed both formally and expressively: tradition and innovation. The Shostakovich Cello Concerto, although thoroughly modern, nevertheless derives from that "best tradition" which passed through the hands of Mozart himself.

The Symphony in E flat, K. 16, is truly a dazzling display of talent in a child. It naturally imitates the models which were presented to the young Mozart, matching the vigor and poise, though not necessarily the sophistication, of the best of them. The symphony was written in London while the precocious Mozart children were on a concert tour with their father. Leopold Mozart exploited his offspring rather shamelessly during the three and a half years they were away from Salzburg. They had to perform musical tricks, and little Wolfgang was constantly called upon to prove his remarkable skills. Johann Christian Bach had befriended the Mozarts and generously introduced them to London's musical elite. During the stay in London Wolfgang composed piano pieces and his first symphonies. Several of these symphonies, including K. 16, were presented at a concert on February 21, 1765 at the Haymarket Theatre. The young composer had just passed his ninth birthday!

Even supposing some assistance from his father and J. C. Bach, little Wolfgang's ability to grasp all the principal elements of the developing symphonic style and use them in an attractive way is astonishing. The three-movement format was the normal one for the operatic overture, and in fact many early symphonies were overtures pressed into duty as ready made orchestral music for concert programs. The outer movements were always fast; the second was always an Andante, hardly ever a slower tempo.

The bold unison which opens the E-flat symphony would have called the audience to order in the opera house. Mozart then introduces the sustained harmonies and slow chord changes which his mentor J. C. Bach handled with such mastery. The animation is increased via a terse violin figure over repeated E flats in the bass. In 1765 true development of motives was a procedure yet to be defined, and full recapitulations were still not universal in symphonic first movements. One finds neither in this opening Allegro. The Andante produces a charming effect by opposing a triplet background to the duple figure in the bass. (In the first horn can be heard a motive which returned with telling power in Mozart's last symphony, the "Jupiter.") In the last movement the youthful genius hit upon a clever combination of sonata form and rondo for a dashing finale to his debut as a symphonist.

Many years and a not inconsiderable number of disappointments separate this uncomplicated symphony from Mozart's final piano concerto, completed in January 1791 and performed at his last public appearance as a soloist in March of that year. Aloysia Lange (née Weber), the love of his youth, shared the platform with Mozart on that occasion. The last of any series of works as glorious as the Mozart piano concerti invariably evokes a certain nostalgia. Each of the concerti has an unmistakable individuality. Those which immediately precede K. 595 exemplify this well: the lyrical repose of K. 488, the intense passion of K. 491, and the splendid expansiveness of K. 503. Mozart chooses yet another approach in K. 595, creating a richly

musical work which avoids the splashy trappings of virtuosity. Mozart playing for his own pleasure? Perhaps, but it is often claimed that he did *not* intend this concerto for his own use; despite its late date it is one of the few concerti Mozart allowed to be published during his lifetime.

The beginning of K. 595 is one of the quietest in the concerto literature, and in fact the first movement contains only a few of the customary fanfare passages which dot other piano concerti. In the middle section of the movement Mozart employs thematic imitation as a means of shifting tonal center, rather than the rolling arpeggios and figuration more customary at this point. The recapitulation, which steals in almost unannounced, varies little from the first orchestral-solo section. For quiet simplicity of expression hardly anything in Mozart's oeuvre surpasses the noble Larghetto of K. 595. It resembles in general feeling the Romances of other concerti, preparing the way for a relaxed finale, whose principal theme recalls Mozart's delightful little song "Komm, lieber Mai," K. 596. The finale forms an appropriate conclusion to a concerto which avoids, in the words of Danish scholar Jens Peter Larsen, "the mysterious, hidden undertones of leashed passion" found in some of the earlier concerti.

Dimitri Shostakovich (1906–1975) suffered as much from misunderstanding in the West as he did from the abuse of culture thugs and party hacks in his homeland. Many westerners, who greeted each new work with the appreciation it deserved, could not understand why an artist of such stature did not rebel against the constraints imposed on his music by the "Socialist Realism" of the Stalinist era. Shostakovich held an unshakable conviction that the duty of the socialist composer was to give voice to the sentiments of his country in a manner that could be understood by his fellow citizens. This explains why he meekly submitted to the harsh criticisms leveled at him and at other Soviet composers in 1936 and again in 1948. It is a tribute to his tenacity and to an underlying streak of self-confidence that he remained true both to himself and to the extra-musical values he felt impelled to honor.

Shostakovich was a facile and prolific composer, who will be remembered best for his symphonies and chamber music, though he wrote operas, ballets and, from 1928 to 1971, film music which occasionally found later use in orchestral suites. He collaborated with many leading Soviet performers, including Gilels, Richter and Rostropovich. The latter received the dedication and gave the first performances of the Cello Concerto, Op. 107, in Russia and in the United States. For the American premiere in Philadelphia on November 6, 1959, Shostakovich and a delegation of his Soviet colleagues paid a visit to this country. The new work was well received, and the always nervous Shostakovich relaxed a bit and seemed to enjoy the events on his itinerary.

The four tempo markings of the Cello Concerto conceal the fact that this is a work consisting of a separate first movement (Allegretto) followed by three movements linked together without pause. The cello begins with a four-note motive which acts as a unifying factor throughout the work. It seems to become more intense with each hearing, ensuring the driving thrust so typical of Shostakovich's music. The motive is repeated later by the horn, an instrument which the composer treats almost as an associate solo protagonist. The Moderato serves as a lyrical foil which rises in power before ebbing away to a felicitous combination of celesta and cello harmonics. A long cadenza precedes the closing rondo, a movement continually building in excitement.

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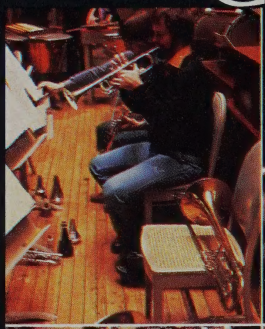
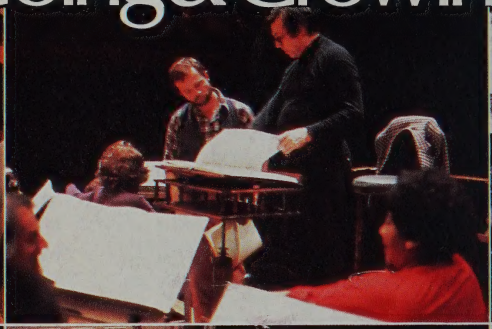

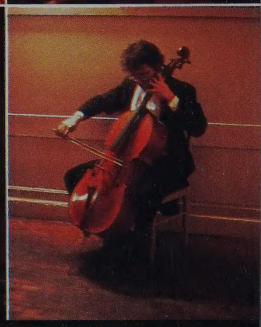

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